

HUNTING SONG

(THE KEEPER WOULD A-HUNTING GO)

Arranged by

Andrew Balent

Instrumentation

- | | |
|----------------------------------|-------------------------------|
| 1 - Conductor's Full Score | 3 - F Horn |
| 8 - Flute | 6 - Trombone |
| 2 - Oboe | 2 - Baritone/
Euphonium |
| 1 - Bassoon | 2 - Baritone T.C. |
| 4 - B \flat Clarinet 1 | 3 - Tuba |
| 4 - B \flat Clarinet 2 | 2 - Bells |
| 2 - B \flat Bass Clarinet | 4 - Snare Drum
Bass Drum |
| 6 - E \flat Alto Saxophone | 2 - Crash Cymbals
Triangle |
| 2 - B \flat Tenor Saxophone | |
| 1 - E \flat Baritone Saxophone | |
| 4 - B \flat Trumpet 1 | |
| 4 - B \flat Trumpet 2 | |





The Arranger

Andrew Balent is a leading composer and arranger of educational music with over 500 published compositions and arrangements for band, orchestra, chorus, and instrumental ensembles. Having received over 20 ASCAP Special Awards for composition, his published works are written for all levels, but he has specialized in music for young musicians. Mr. Balent taught in the elementary through high school levels for 30 years in Michigan and received both his Bachelor of Music and Master of Music degrees from the University of Michigan. Mr. Balent has been a clinician and guest conductor in 45 states, as well as in Canada, Europe, and South America. He is currently on the Sudler Cup selection committee for the John Philip Sousa Foundation and has served two terms on the Board of Directors of the National Band Association. Mr. Balent holds memberships in MENC, MSBOA, WASBE, and Phi Mu Alpha.

About the Music

Based on the English folk song *The Keeper Would a-Hunting Go*, this arrangement provides an opportunity for young players to work on key changes, and eighth note and dotted-quarter-eighth-note rhythms. Players must strive for accurate rhythms and ensemble balance. The ensemble, particularly percussion, should keep a steady tempo throughout. Players will enjoy passing around the melody in measures 17–19, 31–32, and 37.

A handwritten signature in black ink that reads "Andrew Balent".

Overview

by Deborah A. Sheldon

Hunting Song is based on the English folk song, *The Keeper Would a-Hunting Go*. It is a good opportunity for young players to work on eighth note and dotted quarter-eighth note rhythms and key changes.

Bars	Section	Comments
1–6	Introduction	Open with a strong sound and controlled accents. Assist players in holding tied notes over barlines. Cue brass and low winds in bar 2. The <i>mf</i> percussion entrance contrasts with the <i>f</i> of the opening four bars and should be cued simultaneously with a wind release in bar 4.
7–22	A Section	The trumpet melody begins with a pickup. Cue the Alto Sax/Horn entrance at 7. Players should execute four-bar phrases and should not break the line in the ♩, ♪ rhythms throughout. Full band plays at 11. Avoid overblowing at the <i>f</i> level. Hold the phrase until beat 1 of bar 15 and cue percussion. The second half of the A section at bar 17 uses a simple echo technique between sections. Stress accents.
23–42	B Section	The key moves from B \flat to E \flat at 23. Some transitional material heard in the second half of the A section returns in the trumpets and is echoed in upper woodwinds and bells. Cue the triangle at 23. Focus on snare at 26 since it is the only moving voice. All others sustain to beat 1 of 27. Homogeneous rhythms and <i>f</i> dynamics may cause 27–30 to be played heavily. Maintain a light feel. Recurring and echoed descending 4ths at 31–32 allow intonation checks. Bars 35–40 include developed melodic ideas. Echoes return at 37. Cue trumpet pickups at 34 and follow with a definitive downbeat at 35. Be sure that the phrase tapers at 40 and releases when the percussion break begins at 41.
43–50	Return of A Material	The key returns to B \flat and the A material performed earlier returns. Cue crash cymbals at 43. A tutti ensemble plays with a pickup to 47. This thick texture remains through the end.
51–58	Conclusion	Augmentation is used beginning at 53. Compare it to bars 13–14. One crescendo is used in the work, occurring at 55–56. Students should strive for a focused sound when playing <i>ff</i> . The final note must be held for full value.

HUNTING SONG

(The Keeper Would a-Hunting Go)

ENGLISH FOLK SONG
Arranged by
ANDREW BALENT
(ASCAP)

With spirit (♩ = 116)

The score is for a full orchestra and includes the following parts:

- Flute
- Oboe
- Bassoon
- B♭ Clarinets (1 and 2)
- B♭ Bass Clarinet
- E♭ Alto Saxophone
- B♭ Tenor Saxophone
- E♭ Baritone Saxophone
- B♭ Trumpets (1 and 2)
- F Horn
- Trombone/Baritone
- Tuba
- Bells
- Snare Drum
- Bass Drum
- Crash Cymbals
- Triangle

Tempo: With spirit (♩ = 116). Dynamics include *f* (forte) and *mf* (mezzo-forte). The score is in 4/4 time and features a large red watermark reading "Preview Only - Legal Use Requires Purchase".

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7

Fl.

Ob.

Bsn.

1
Cls.

2

B. Cl.

A. Sax.

T. Sax.

B. Sax.

7

1
Tpts.

2

Hn.

Tbn./
Bar.

Tuba

Bells

S.D.
B.D.

Cr. Cym.
Tri.

mf

5 6 7 8 9

Fl. *f*

Ob. *f*

Bsn. *f*

1 Cls. *f*

2 Cls. *f*

B. Cl. *f*

A. Sax. *f*

T. Sax. *f*

B. Sax. *f*

1 Tpts. *f*

2 Tpts. *f*

Hn. *f*

Tbn./Bar. *f*

Tuba *f*

Bells *f*

S.D. *f*

B.D. *f*

Cr. Cym. *f*

Tri. *f*

mf

10 11 12 13 14

17

This page contains the musical score for rehearsal mark 17, spanning measures 15 to 19. The score is for a full orchestra and includes the following parts:

- Fl.** (Flute)
- Ob.** (Oboe)
- Bsn.** (Bassoon)
- Cls. 1** (Clarinets 1)
- Cls. 2** (Clarinets 2)
- B. Cl.** (Bass Clarinet)
- A. Sax.** (Alto Saxophone)
- T. Sax.** (Tenor Saxophone)
- B. Sax.** (Baritone Saxophone)
- Tpts. 1** (Trumpets 1)
- Tpts. 2** (Trumpets 2)
- Hn.** (Horn)
- Tbn./Bar.** (Trombone/Baritone)
- Tuba**
- Bells**
- S.D. B.D.** (Snare Drum/Bass Drum)
- Cr. Cym. Tri.** (Cymbal/Triple)

The score features a variety of dynamics, including *mf* (mezzo-forte) and *f* (forte). A large red watermark reading "Preview Only" and "Legal Use Requires Purchase" is overlaid diagonally across the page. The rehearsal mark "17" is indicated in a box above measure 17 and below measure 17. The page number "7" is in the top right corner, and the code "B1247" is in the bottom right corner.

Fl. *mf*

Ob.

Bsn. *mf*

1 *mf*

Cl. 2 *mf*

B. Cl. *mf*

A. Sax. *mf*

T. Sax. *mf*

B. Sax. *mf*

23

1 *mf*

Tpts. 2 *mf*

Hn. *mf*

Tbn./Bar. *mf*

Tuba *mf*

Bells

S.D. *mf*

B.D. *mf*

Cr. Cym. *mf*

Tri. *mf*

Triangle *mf*

20 21 22 23 24

Fl. *mf*

Ob. *mf*

Bsn. *f*

1 *mf* *f*

2 *f*

B. Cl. *f*

A. Sax. *mf* *f*

T. Sax. *f*

B. Sax. *f*

1

2

Tpts. *f*

Hn. *f*

Tbn./Bar. *f*

Tuba *f*

Bells *mf*

S.D. B.D.

Cr. Cym. Tri. *f*

25 26 27 28 29

Fl. *f* *mf*

Ob. *f*

Bsn.

1 Cls. *mf*

2 Cls. *mf*

B. Cl.

A. Sax. *mf*

T. Sax. *mf*

B. Sax.

1 Tpts. *mf*

2 Tpts. *mf*

Hn.

Tbn./Bar.

Tuba

Bells *f*

S.D.
B.D.

Cr. Cym.
Tri.

30 31 32 33 *mf* 34

35

Fl.

Ob.

Bsn.

1

Cls.

2

B. Cl.

A. Sax.

T. Sax.

B. Sax.

35

1

Tpts.

2

Hn.

Tbn./Bar.

Tuba

Bells

S.D.
B.D.

Cr. Cym.
Tri.

35 36 37 38 39

43

Fl.

Ob.

Bsn.

1

Cls.

2

B. Cl.

A. Sax.

T. Sax.

B. Sax.

43

1

Tpts.

2

Hn.

Tbn./
Bar.

Tuba

Bells

S.D.
B.D.

Cr. Cym.
Tri.

40 41 42 43 44

Fl. *mf*

Ob. *mf*

Bsn. *mf*

1 *mf*

2 *mf*

B. Cl. *mf*

A. Sax. *mf*

T. Sax. *mf*

B. Sax. *mf*

1 *mf*

2 *mf*

Tpts. *mf*

Hn. *mf*

Tbn./Bar. *mf*

Tuba *mf*

Bells *mf*

S.D. *mf*

B.D. *mf*

Cr. Cym. *mf*

Tri. *mf*

45 46 47 48 49

51

Fl.

Ob.

Bsn.

1
Cls.

2

B. Cl.

A. Sax.

T. Sax.

B. Sax.

51

1
Tpts.

2

Hn.

Tbn./
Bar.

Tuba

Bells

S.D.
B.D.

Cr. Cym.
Tri.

50 51 52 53 54

This page of a musical score includes parts for the following instruments: Flute (Fl.), Oboe (Ob.), Bassoon (Bsn.), Clarinet 1 (Cls. 1), Clarinet 2 (Cls. 2), Bass Clarinet (B. Cl.), Alto Saxophone (A. Sax.), Tenor Saxophone (T. Sax.), Bass Saxophone (B. Sax.), Trumpets 1 (Tpts. 1), Trumpets 2 (Tpts. 2), Horn (Hn.), Trombone/Baritone (Tbn./Bar.), Tuba, Bells, Snare Drum/Bass Drum (S.D. B.D.), and Cymbal/Triangles (Cr. Cym. Tri.). The score is written in a key signature of two flats and a common time signature. A large red watermark reading "Preview Only" and "Legal Use Requires Purchase" is overlaid diagonally across the page. The page number "55" is located at the bottom left, and "58" is at the bottom right. The dynamic marking *ff* (fortissimo) is present in multiple staves.